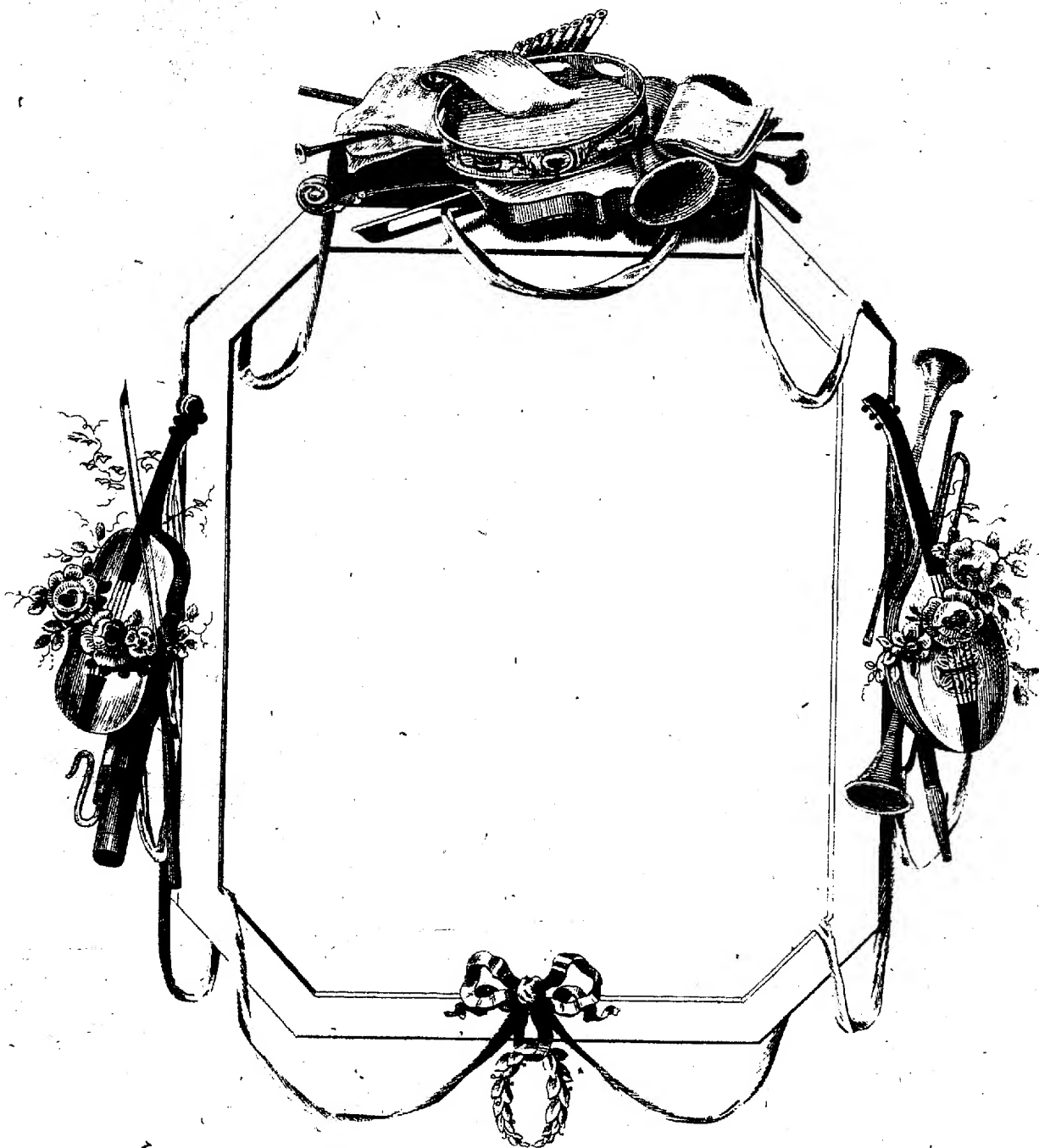


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Duet — Op 10 —	Hinner
Am. Little Le. bell — Duet —	Stuebelt
Favorite Airs —	Dalman
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Complete Instructions

FOR THE

HARP.

In which is introduced every necessary Instruction
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by the most Simple & easy Method.

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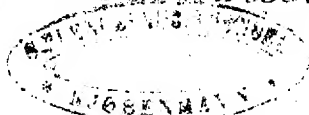
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Entered at Stationers Hall.

Professor of the Harp.

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INTRODUCTORY REMARKS.

to the Art of

PERFORMING on the HARP.

Characters of the Notes and the Proportion they bear to each other.

Semibreve, Minim, Crotchet, Quaver, Semiquaver, Demisemiquaver,

Semibreve and its Rest, Minim and Rest, Crotchet and Rest, Quaver and Rest, Semiquaver and Rest, Demisemiquaver and Rest.

Rests, or Pauses.

1 2 3 4 5 6 7 8 16

a Bar, 2 Bars, 3 Bars, 4 Bars, 5 Bars, 6 Bars, 7 Bars, 8 Bars, 16 Bars.

A Semibreve is equal to a whole Bar.

2 Minims for a Semibreve.

4 Crotchets for a Semibreve, and 2 for a Minim.

8 Quavers for a Semibreve 4 for a Minim, and 2 for a Crotchet.

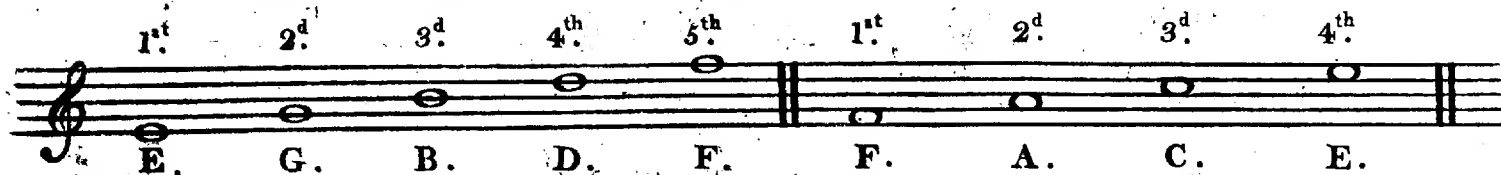
16 Semiquavers for a Semibreve 8 for a Minim, 4 for a Crotchet, and 2 for a Quaver.

32 Demisemiquavers for a Semibreve, 16 for a Minim, 8 for a Crotchet, 4 for a Quaver, and 2 for a Semiquaver.

The Five Lines

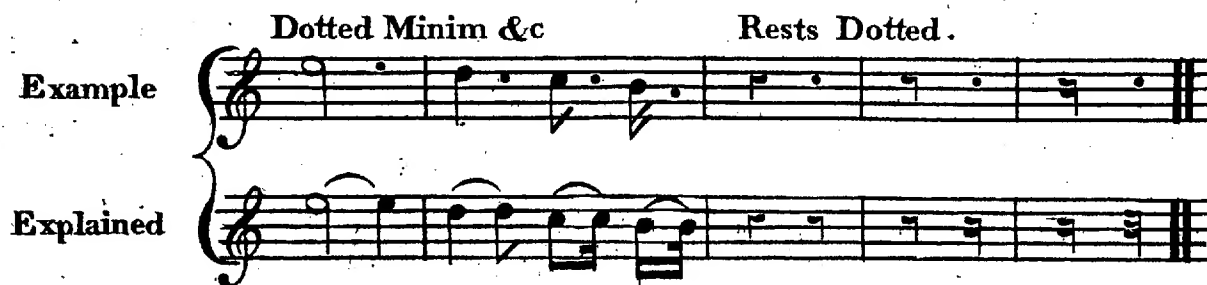
and

Four Spaces in the Treble.



Of Dotted Notes.

A Point, or Dot following any Note or Rest makes such Note or Rest half as long again as it otherwise would be were there no Dot annexed to it, which may be seen in the following Example



These three Signs #, b, ♮ are called Sharp, Flat and Natural.

A Sharp placed before a Note raises it half a Tone thus A Flat lowers the Note half a Tone thus and a Natural placed before any Note that has been made Sharp or Flat restores it to its original place thus

A Single Stroke or Bar drawn across the five lines is to divide the Measure and to distinguish one Bar from another.

Double Bars divide pieces of Music into Five or more Parts, generally called Strains, these are not always used except at the end and then they mark the finishing of the Movement.

A Repeat and is placed as a Mark over the Note from which the Part is to be repeated from.

A Pause, or Cadence is marked thus A Tye or Binding thus when put over two or more Notes, on the same Line or Space (whether in the same or different Bars) the First only is to be struck though it must be held the full time of both, as the following Example will explain.

Example



Staccato Marks thus ||| or thus signify the Notes over which they are placed must be play'd with Spirit and Taste, and held only half their Time the remaining parts being made up by an imaginary Rest between each Note as in the following Exam-

-ple



Construction
of a Shake

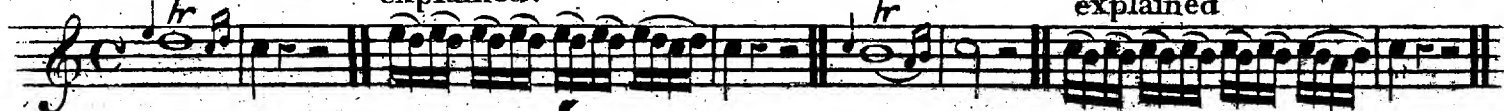


Another.

explained.

Another

explained



A Turn over
the Note

played thus

played thus

Of Times

Slow Times are mark'd thus, — Grave, Adagio, Andante, Andantino, Largo, Moderato, Larghetto, Quick Times are, — Allegro, Allegretto, Allegro afsai, Vivace, Presto, Presto afsai.

For Expression.

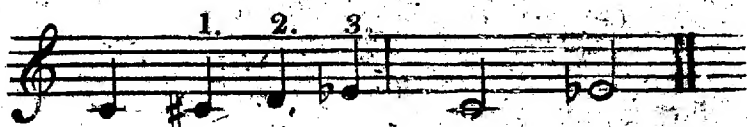
Cantabile, Affettuoso, Con Gusto, Lento, Gratoso.

Of Minor and Major.

The Tone Minor is determined by the Third Note of the Key being only three half

Notes from the Key Note.

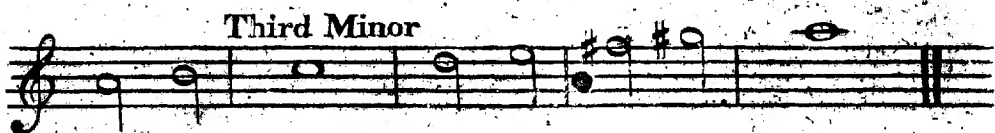
thus



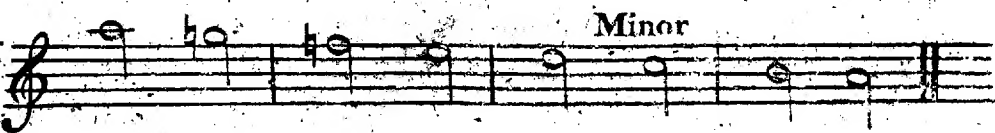
Scale for the Tone Major.



Scale of the Tone Minor.



In the Minor Scale descending
the two Sharps are Naturals.



4

thus



Common Time



Six Quavers in a Bar. $\frac{3}{4}$



Three Minims in a Bar.

Tripple Times



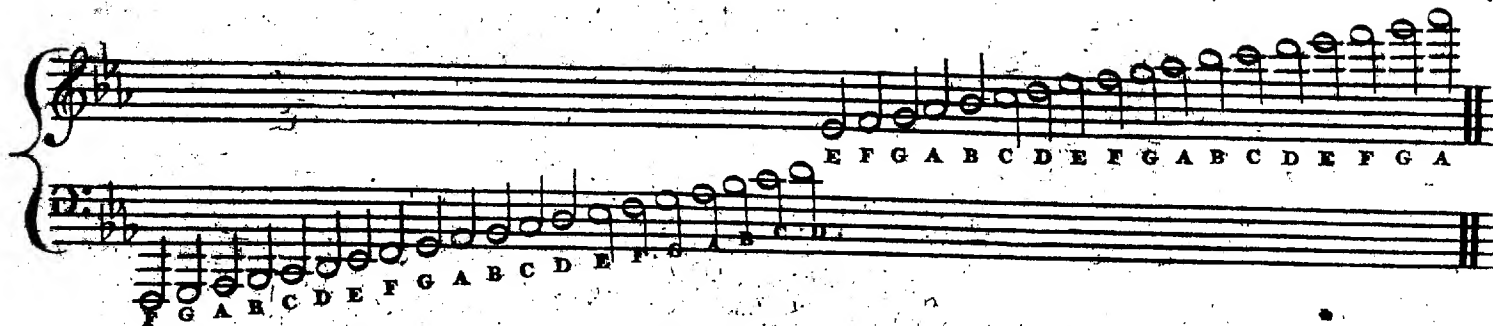
Three Crotchets in a Bar.



Three Quavers in a Bar.

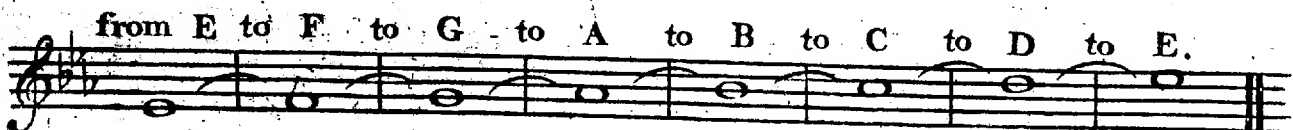


The Pedal Harp is strung with 38 Strings,



In the Gamut there are Five whole Tones and Two Semi or half Tones.

**Gamut, or
Centre Scale
in E \flat .**



whole Tone, whole Tone, half Tone, whole Tone, D° D° half Tone.

D^o half Tone.

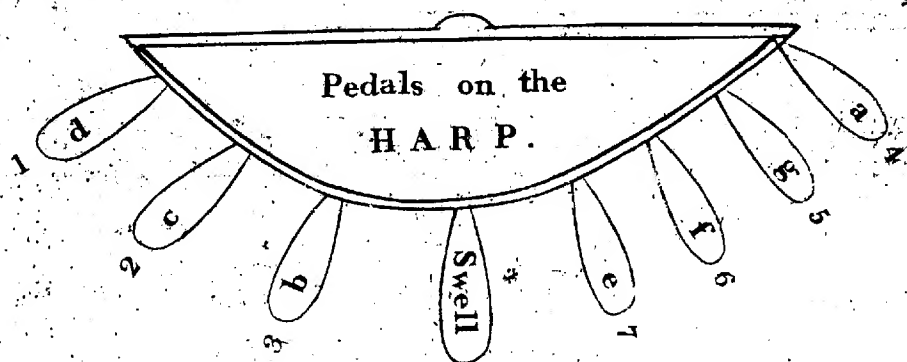
In Tuning the Harp you must observe that the two Chords Major must be Tuned very perfect in the third Major and fifth, they are call'd common Chords.

Two common Chords Minor where the Third is Minor

In E Major. In A Major. In F Minor. In G Minor.

When the Gamut is properly tuned the Octaves above and below must be tuned in the same manner regulating them Note by Note by the center Scale and above mentioned Chords.

In placing the Harp in the hands, the Performer must sit upon a Chair somewhat higher than a common one, the Harp placed between the Feet, resting sideways on the right knee and shoulder, In placing the Fingers upon the Strings the right thumb must be held upright and bent backwards the three Fingers held straight on the Strings to avoid touching them with the Nails, the left Thumb may be held opposite the first Finger N B the little Finger is not used on the Harp.

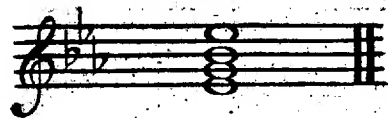


The Seven Pedals are to alter the Tones into half Tones, by pressing with the left Foot N^o 1 D, becomes D Sharp. pressing with the Pedal N^o 2 C, becomes C Sharp. N^o 3 becomes B Natural. N^o 4 A pressed with the right Foot becomes A Natural. N^o 5 G becomes G Sharp. N^o 6 F, F Sharp, and N^o 7 E, becomes E Natural. sometimes they are kept with the Feet sometimes put on inside.

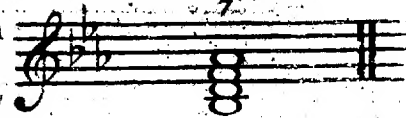
The modern Harp has a Pedal more called a Swell Pedal, the use of it is, for plain Chords, after the Chord is struck moving it with the left Foot produces a fine effect, when this Pedal is kept open the vibration is much stronger.

To perform on the Harp it is necessary to know the Four fundamental Chords, viz: the Common Chord, the Seventh from the Dominant, the Seventh from the Second and the Seventh diminished.

Common Chord



the Seventh from the Dominant



the Seventh from the Second

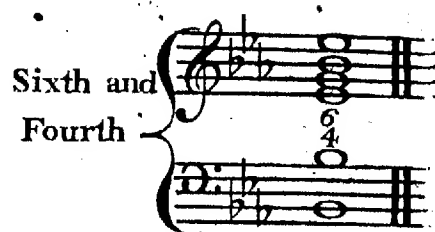
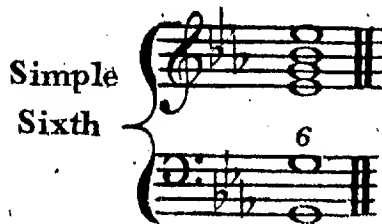
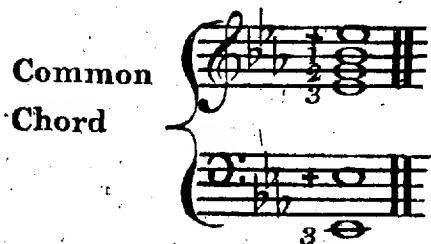


The Seventh diminished



The Crofs + is for the Thumb, 1st the First Finger, 2nd the middle Finger, 3rd the third Finger.

Lefson for the Common Chord.



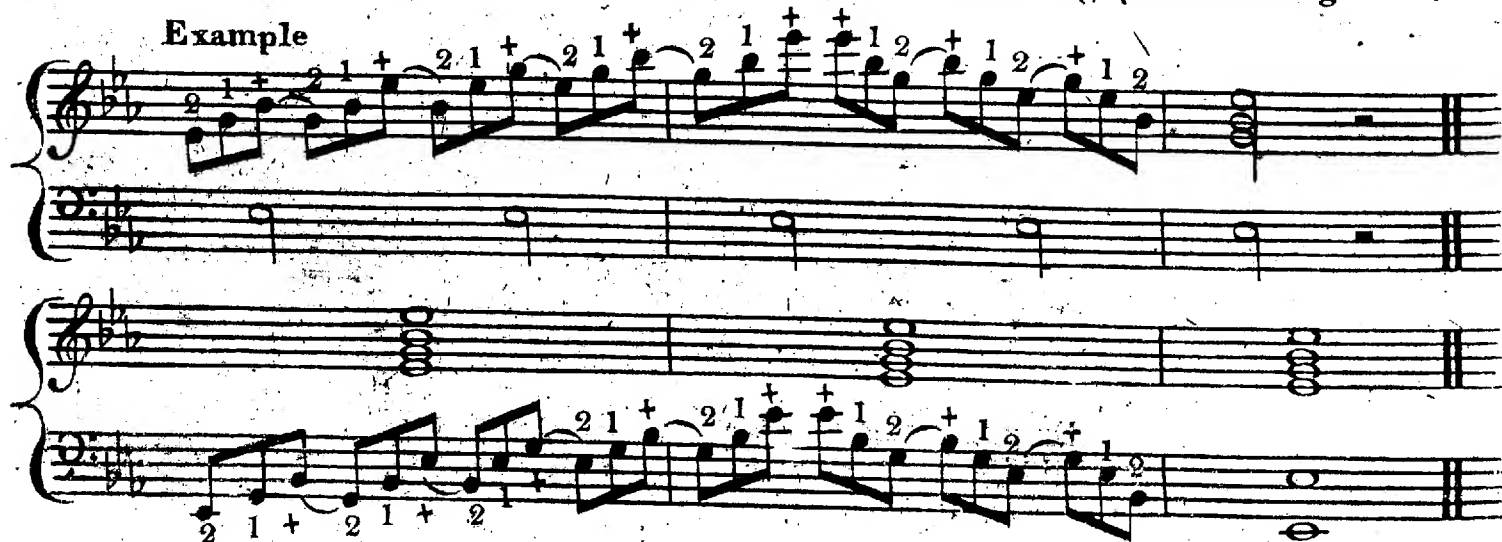
In the following Example it must be observed to put the third Finger on the Fifth Note G before the Thumb has struck the Note E in ascending.



In descending the Thumb must be on the Fifth Note B before the third Finger strikes E.



The same observations with the second Finger in ascending or descending.



The Seventh
from the Domi-
nant Fundamen-
-tal Chord.

The Seventh from the dominant. False Fifth. Sharp Sixth. Tritton.

Right hand Left D^o Right D^o
Left D^o Right D^o Left D^o

Left hand

The Seventh
from the Second

The Seventh from the Second. Great Sixth. Third & Fourth. the Second.

The Seventh
diminished.The false fifth
with the Sharp
Sixth.Tritton,
with the
Third Minor.The Seventh
Diminished

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of two flats (B-flat and E-flat). It begins with a series of chords, including a diminished seventh chord. The lower staff is in bass clef and contains a single note, a half note G-flat. The system concludes with a double bar line.

The second system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of two flats. It features a series of chords and a melodic line. The lower staff is in bass clef and contains a single note, a half note G-flat. The system concludes with a double bar line.

Two Notes
tyed thusMust be slid
down with the
Thumb thus

The third system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of two flats. It features a series of chords and a melodic line. The lower staff is in bass clef and contains a single note, a half note G-flat. The system concludes with a double bar line.

And the same when
three Notes are
marked in a si-
milar manner.When there are five
Notes descending
without the Tye
the second Finger
strikes the Fifth
Note.

The fourth system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of two flats. It features a series of chords and a melodic line. The lower staff is in bass clef and contains a single note, a half note G-flat. The system concludes with a double bar line.

In ascending the fifth Note is
to be struck with the Thumb.

The fifth system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of two flats. It features a series of chords and a melodic line. The lower staff is in bass clef and contains a single note, a half note G-flat. The system concludes with a double bar line.

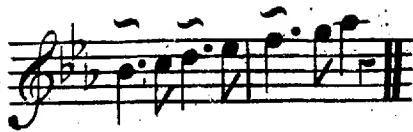
In this Scale you must observe to
place the third Finger on the Fifth
Note before the Thumb strikes
the Fourth Note.

The sixth system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of two flats. It features a series of chords and a melodic line. The lower staff is in bass clef and contains a single note, a half note G-flat. The system concludes with a double bar line.

In descending, place the Thumb
on the Note before the third Fin-
ger strikes the fourth Note

The seventh system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of two flats. It features a series of chords and a melodic line. The lower staff is in bass clef and contains a single note, a half note G-flat. The system concludes with a double bar line.

Turns



Explained



For Staccato Notes in the Bass, the left Thumb must be held up and after 'tis struck the Strings must be stop'd with the same Thumb.

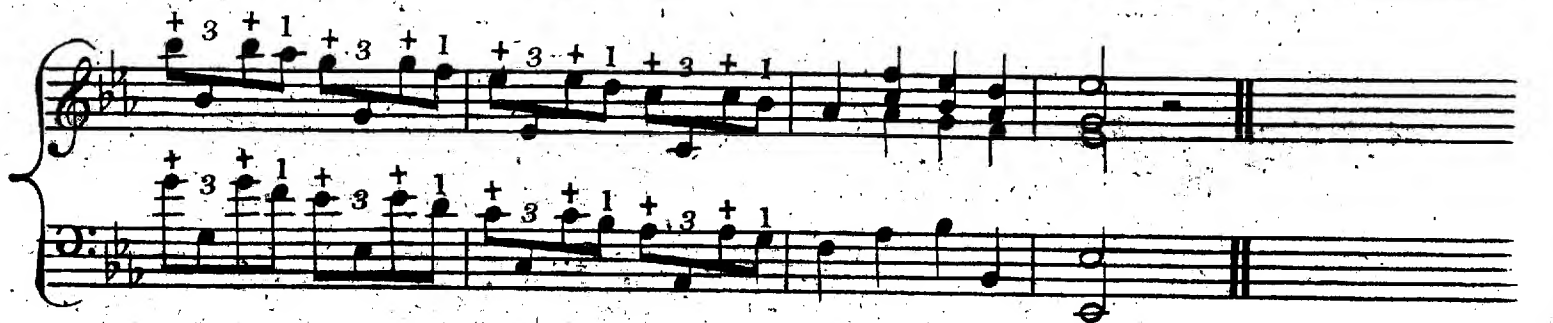
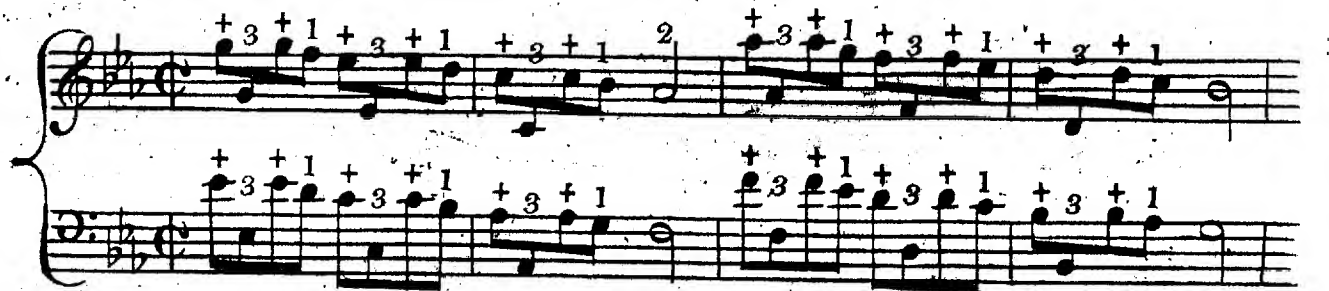
Example



Lessons for
the left Hand



Exercise,
for both
Hands



Harmonic Sounds are produced with the left Thumb and the under part of the Muscle, opposite the little Finger, the Thumb must be held on the String with the Muscle at the same time, and when the Thumb strikes the String the whole hand must be withdrawn quickly to liberate the vibration of the String.

Example of
Harmonic
Sounds.



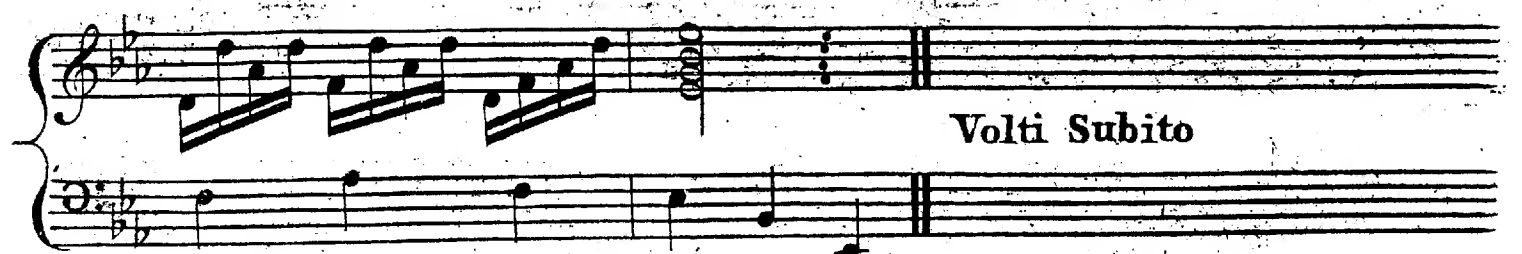
Harmonic Sounds.

Gamut for the Harp with Variations.

The musical score is written for harp in 3/4 time, featuring a key signature of two flats (B-flat and E-flat). It consists of seven systems of two staves each. The first system shows a continuous sequence of chords in the right hand and a corresponding melodic line in the left hand. The second system concludes with a double bar line. The third system, labeled 'Varia 1st', introduces a more complex, rapid melodic pattern in the right hand, while the left hand continues with a steady, lower-register accompaniment. The subsequent systems (fourth through seventh) maintain this variation, with the right hand playing intricate, ascending and descending runs and the left hand providing harmonic support with chords and single notes. The score ends with a final double bar line in the seventh system.

Volti subito

Var: 2^dVar: 3^d

Varia 4th

Varia: 5th

This musical score is for a piece titled "Varia: 5th". It is written for a grand piano, featuring a treble and bass staff joined by a brace. The key signature is B-flat major (two flats), and the time signature is 3/4. The score consists of six systems of music. The right hand (treble staff) plays a continuous, flowing melody composed of eighth and sixteenth notes, often in a triplet feel. The left hand (bass staff) provides a harmonic accompaniment with a series of chords and single notes, primarily using a steady eighth-note pulse. The piece concludes with a final double bar line and repeat signs in both staves.

Preludes and Familiar Airs in Keys
proper for the Harp.

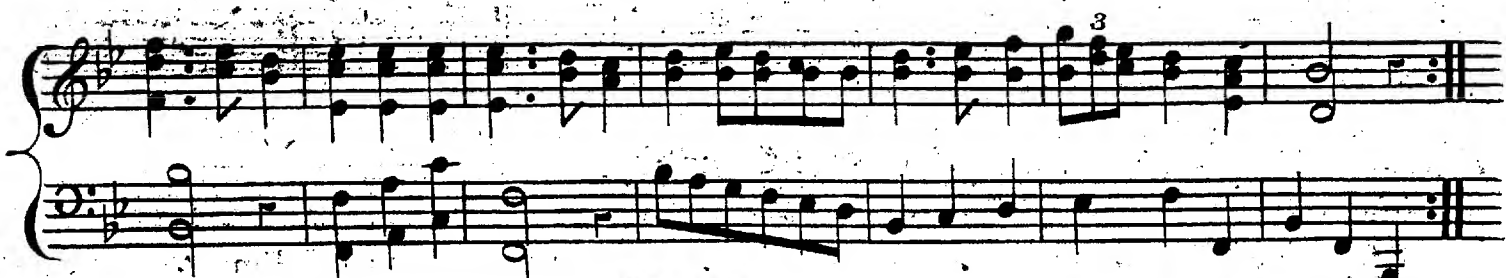
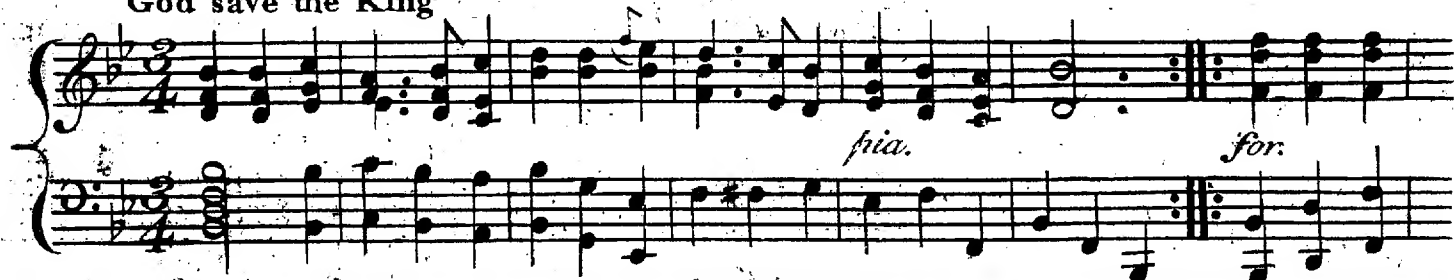
15

Prelude in B

The Pedal
A must
be on.

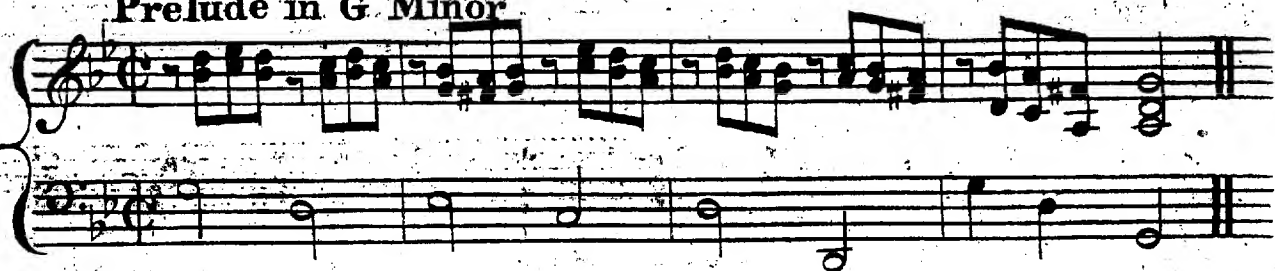


God save the King



Prelude in G Minor

The Pedals
A and F
must be on



Andante Gratoso

Air



Prelude in F

The Pedals
A and E
must be on

Air
Allegro

Prelude in D Minor.

The Pedals
A, E & C.

Lento

The Air of the
Two Savoyards

Allegro subito



Prelude
in C Major.



The Pedals A, E & B.



Air
Allegro



Fine



Da Capo
al segno 8.

Prelude in A Minor.

The Pedals
A, E, G, B.

First system of the Prelude in A Minor. The right hand (treble clef) plays a continuous eighth-note arpeggiated pattern in 3/4 time. The left hand (bass clef) provides a harmonic accompaniment with sustained notes and some movement.

Andante Gratoso

First system of the Andante Gratoso. The right hand features a melodic line with some grace notes. The left hand plays a series of chords, with the instruction *fia.* (for) written above the staff.

Second system of the Andante Gratoso. The right hand continues the melodic line. The left hand plays chords, with the instruction *fia.* (for) written above the staff. The dynamic *pp* (pianissimo) is indicated.

Prelude in G Major

The Pedals A, F, E & B.

First system of the Prelude in G Major. The right hand plays a continuous eighth-note arpeggiated pattern in 3/4 time. The left hand provides a harmonic accompaniment with sustained notes.

From night 'till morn

First system of the piece "From night 'till morn". The right hand plays a melodic line. The left hand plays a series of chords, with the instruction *Andante* written below the staff.

Second system of the piece "From night 'till morn". The right hand continues the melodic line. The left hand plays a series of chords.

First system of musical notation. Treble and bass staves. Treble staff contains a series of chords and eighth notes. Bass staff contains a series of eighth notes. Dynamics: *pia.* (piano).

Second system of musical notation. Treble and bass staves. Treble staff contains a series of chords and eighth notes. Bass staff contains a series of eighth notes. Dynamics: *for. pia.* (for piano), *f* (forte), *p* (piano).

Prelude in E Minor.

Allegro

Third system of musical notation. Treble and bass staves. Treble staff contains a series of chords and eighth notes. Bass staff contains a series of eighth notes. Dynamics: *The Pedals A, F, E, B and D.*

Fourth system of musical notation. Treble and bass staves. Treble staff contains a series of chords and eighth notes. Bass staff contains a series of eighth notes.

Allegro

Fifth system of musical notation. Treble and bass staves. Treble staff contains a series of chords and eighth notes. Bass staff contains a series of eighth notes.

Sixth system of musical notation. Treble and bass staves. Treble staff contains a series of chords and eighth notes. Bass staff contains a series of eighth notes.

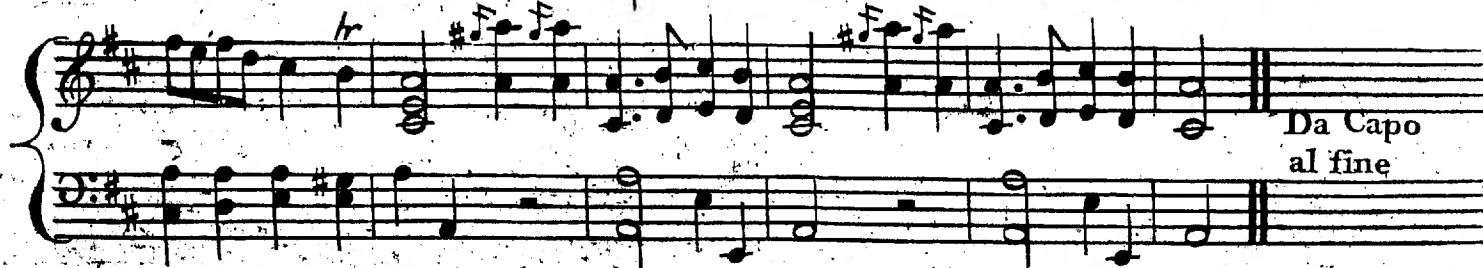
Seventh system of musical notation. Treble and bass staves. Treble staff contains a series of chords and eighth notes. Bass staff contains a series of eighth notes.

Prelude in D Major.

The Pedals

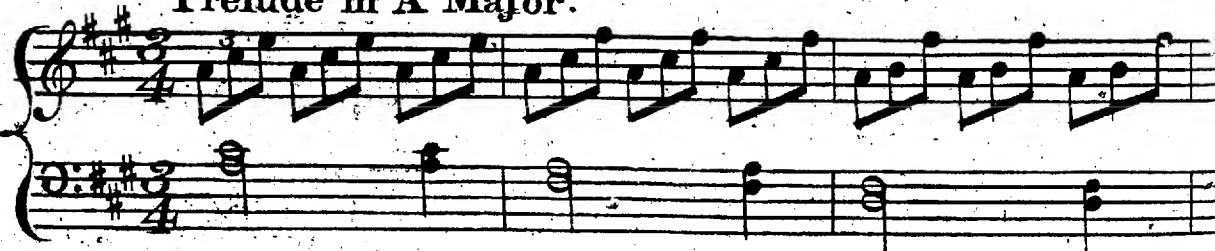
A, F, E,
B and C.March
de la belle
Arsene.

Maestoso

for:

Prelude in A Major.

The Pedals

A, G, F, E,
B and C.

First system: Treble and bass staves. Treble staff contains eighth-note arpeggiated figures. Bass staff contains dotted half-note chords.

Second system: Similar to the first, with eighth-note arpeggiated figures in the treble and dotted half-note chords in the bass.

Third system: Treble staff ends with a double bar line. Bass staff continues with dotted half-note chords.

Andante

Fal la! la,

Fourth system: Vocal line in treble clef, 2/4 time. Piano accompaniment in bass clef. The tempo is marked 'Andante'.

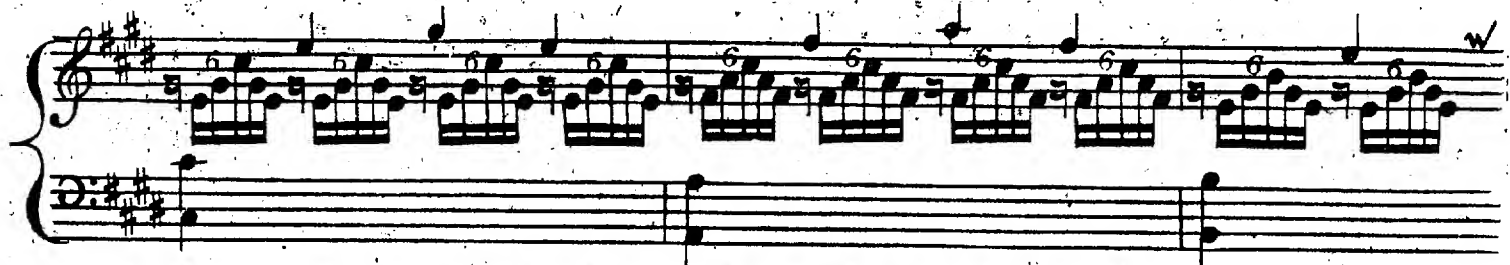
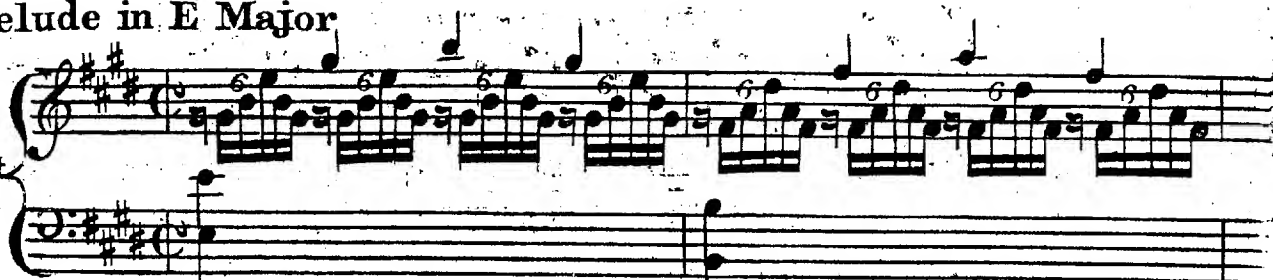
Fifth system: Continuation of the vocal and piano accompaniment.

Sixth system: Continuation of the vocal and piano accompaniment, featuring triplet markings (3) over the piano accompaniment.

Seventh system: Continuation of the vocal and piano accompaniment, ending with a double bar line.

22 Prelude in E Major

The Seven
Pedals must
be on.



Prelude in E Flat Major.

No Pedals

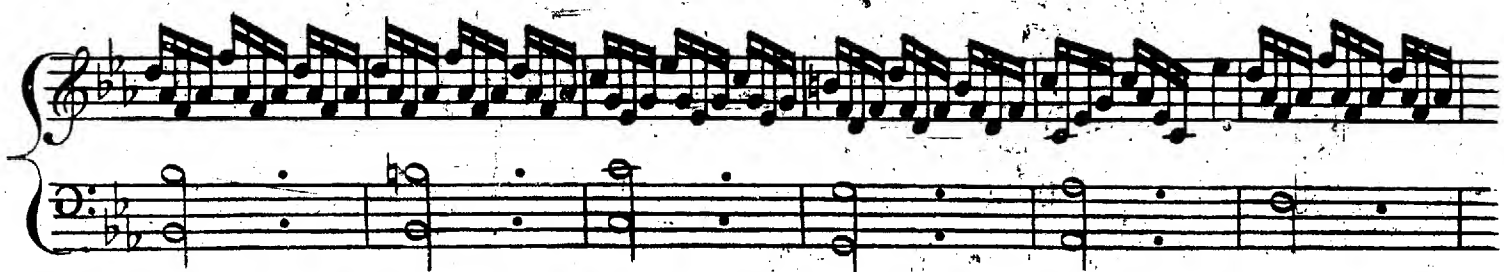




Minuet by
Krumpholtz



Prelude in C Minor. The Pedal B.



Romance

by
Krumpholtz

*Da Capo, al segno
e al Fine.*

The String D must be Tuned a Semitone lower in unison with C sharp.

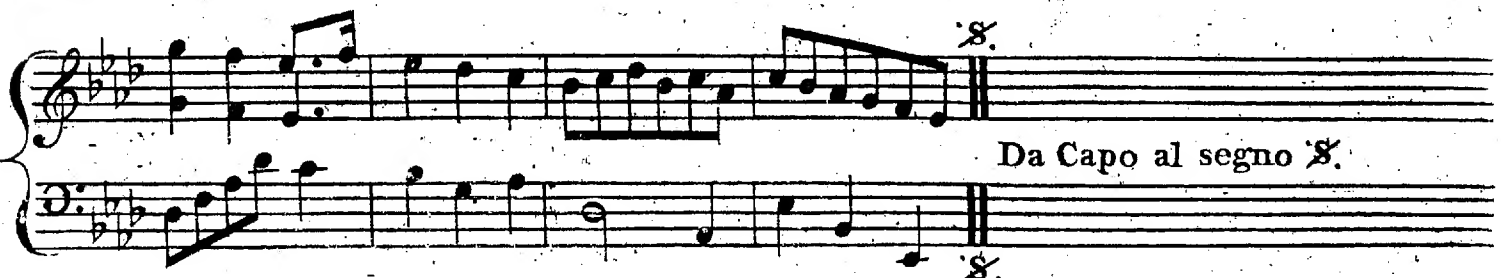
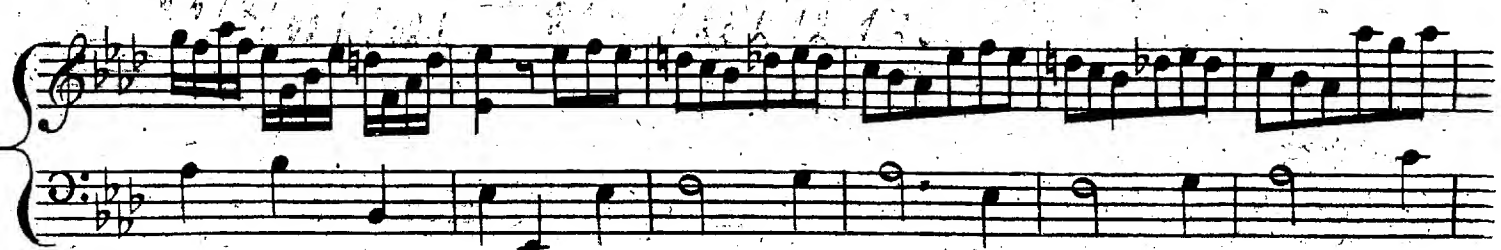
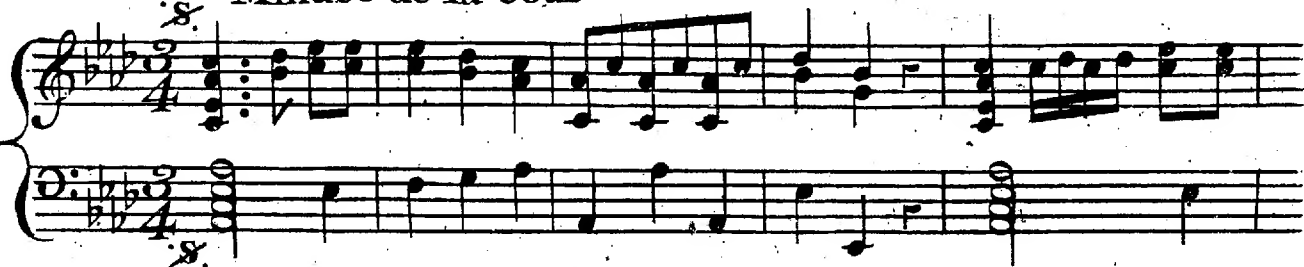
Prelude

in A Flat
Major.



Minuet de la Cour

Andante





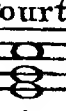



A COMPLETE SYSTEM of HARMONY and FUNDAMENTAL BASS.

The Intervals.

Interval	Number	Quality
Unison.	1	
Minor Second	2	Minor
Major Second	2	Major
Extreme Sharp Second	2	Extreme Sharp
Minor Third	3	Minor
Major Third	3	Major
Fourth	4	
Tritonus or Sharp Fourth	4	Sharp
Fourth Diminished	4	Diminished
Fifth	5	
False Fifth	5	False
Extreme Sharp Fifth	5	Extreme Sharp
Minor Sixth	6	Minor
Major Sixth	6	Major
Extreme Sharp Sixth	6	Extreme Sharp
Seventh Diminished	7	Diminished
Minor Seventh	7	Minor
Extreme Sharp Seventh	7	Extreme Sharp
Octave	8	
Minor Ninth	9	Minor
Major Ninth	9	Major

There are three Fundamental Chords from which all other Chords are derived, that is to say, Perfect or Common Chords; the Chord of the Seventh or Second Bafs, the Chord of the Seventh or Third Bafs, a Fourth Chord may occasionally be added Viz: the diminished Seventh

**Perfect Chord
and its
Derivatives.**

	Perfect Chord.	Sixth simple or Consonant.	Sixth and Fourth.	
				
	3	6	6 4	
				
	Fundamental Bafs.			

N.B. all distances are found from the Fundamental Bafs.












The Common Chord is composed of the 3rd 5th and 8th and is played on the Key Note.

The Chord of the Sixth is composed of the 3rd 6th and 8th and is played on the Mediant.

The Chord of the Sixth and Fourth is composed of a 4th 6th and 8th and is played on the Dominant.

The Common Chord is the purest and most perfect, the Chords of the Sixth, and Sixth and Fourth are also Consonants, and it is by one of the three Consonant Chords that Dischords are resolved.

**The Seventh upon
the Governing Note
or Dominant with
its Derivatives.**

	1	2	3	4
				
	The Seventh from the Dominant.	False Fifth.	Sharp Sixth.	Tritonus.
	7	7	7	7
				
	Continued Bafs.			
				
	Fundamental Bafs.			

1st the Seventh is compos'd of a Major Third, a Fifth and Minor Seventh, and is played on the governing Note, or Dominant.

2nd the false Fifth is composed of a Minor Third, false Fifth and Sixth and is played on the Seventh or leading Note in Ascending the Scale.

3rd The Sharp Sixth is composed of a Third Minor, Fourth, and Major Sixth, and is played on the Third Note in Descending and Ascending the Scale.

4th the Tritonus is composed of a Second Major, Fourth and Sixth, and is played on the Fourth Note Descending, but not in Ascending.

The Seventh with the Third Minor and its Derivatives.

1 The Seventh with Third Minor. 2 Fifth and Sixth. 3 Third and Fourth. 4 Second.

Continued Bafs

Fundamental Bafs

1st the Seventh with the Third Minor is composed of a Minor Third, a Fifth and Minor Seventh and is played on the Second of the Gamut.

2nd the Sixth and Fifth is composed of a Third, Fifth and Sixth, and is played on the Fourth Note or Second Bafs in ascending.

3rd the Third and Fourth is composed of a Third, Fourth and Sixth, and is played on the Sixth Note or Third Bafs.

4th the Second is composed of a Second, Fourth and Sixth, and is played on the Key Note, or First Bafs, and also on the Second part of a Syncopation in descending.

The Seventh Diminished and its Derivatives.

1 The Seventh diminished. 2 False Fifth with the Sharp Sixth. 3 Tritonus with Third Minor. 4 Extreme Sharp Second.

Continued Bafs

Fundamental Bafs

1st the Seventh diminished is composed of a Third Minor, false Fifth and diminished Seventh.

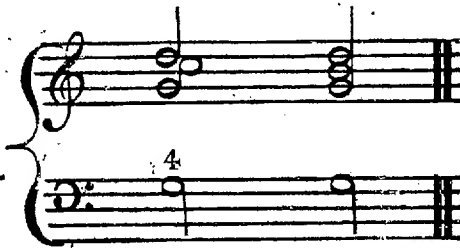
2nd the Sharp Sixth with the false Fifth is composed of a Third, Fifth and Major Sixth, and is played on the Second Note of the Scale.

3rd. the Tritonus with the Minor Third is composed of a Third Minor, Sharp Fourth and Sixth, and is played on the Fourth Note of the Scale.

4th. the extreme Sharp Second, is composed of a Second Major, Fourth and Sixth, and is played on the Sixth Note of the Scale.

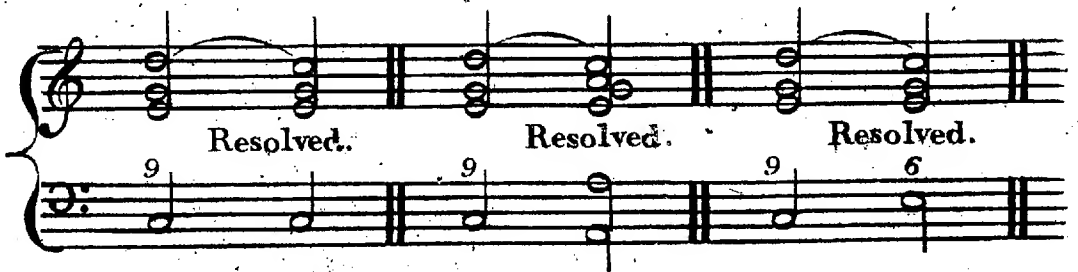
Chords of Suspension.

The Fourth and Fifth on the Governing Note or Dominant.



The Third is suspended by the Fourth, and is played on the Dominant.

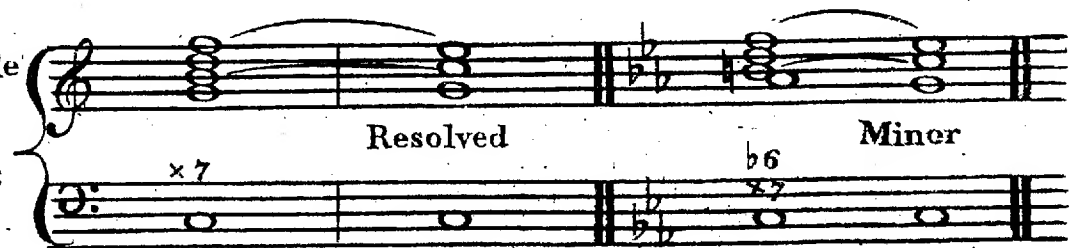
The lesser Ninth on the key Note, resolved in Three ways.



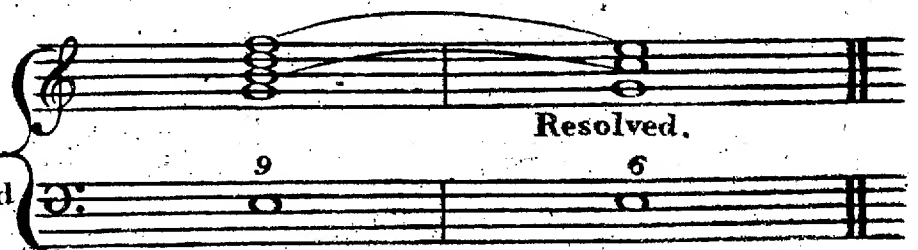
Chords of Supposition.

The Seventh with the Third Major placed on another Degree of the Gamut produces a new Chord, Viz: upon the Key Note an extreme Sharp Seventh, it is composed of a Fifth, Seventh and Ninth.

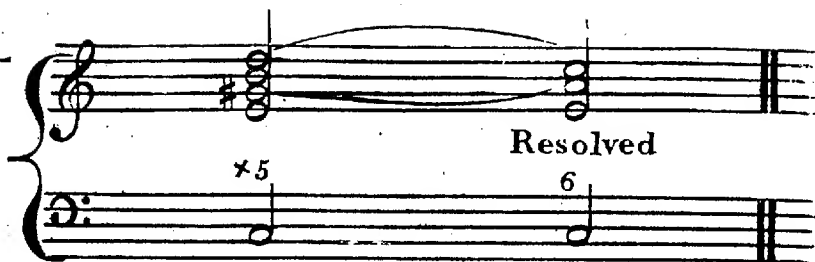
N.B. In the Minor Scale a Minor Sixth is placed instead of a Fifth. Ex:



On the Mediant the same Seventh produces the Chord of the Ninth, and is composed of a Third Fifth Seventh and Ninth.



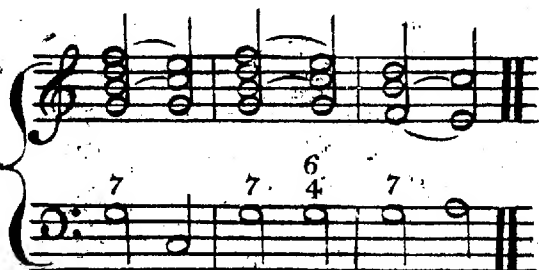
The same Seventh placed on the Mediant in the Minor Scale becomes an extreme Sharp Fifth, composed of a 3rd & 5th extreme Sharp 7th and 9th
Example



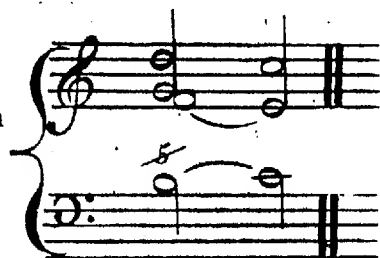
The Seventh with the Minor Third placed on the Dominant produces the Chord of the Eleventh, composed of the Fifth, Seventh, Ninth and Eleventh.



The Seventh from the Governing Note or Dominant Resolved.



False Fifth Resolved



Sharp Sixth Resolved

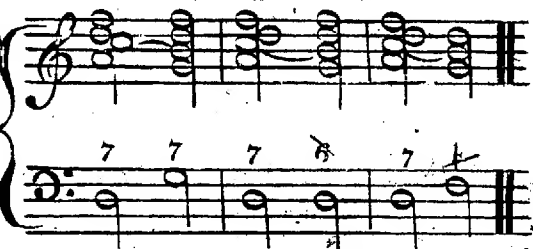


Trittonus Resolved

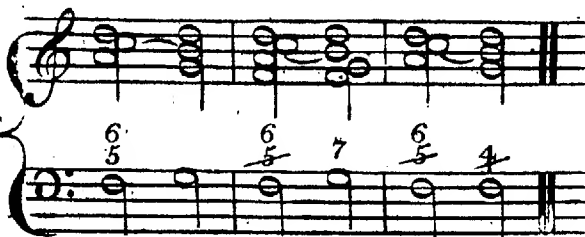


this last Solution is absolutely not pleasing.

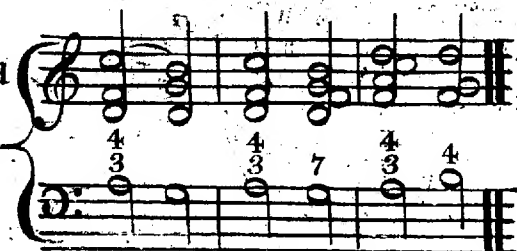
The Seventh with the Minor Third Resolved



Sixth and Fifth Resolved.



Third and Fourth Resolved



this last manner is harsh and not allowable.

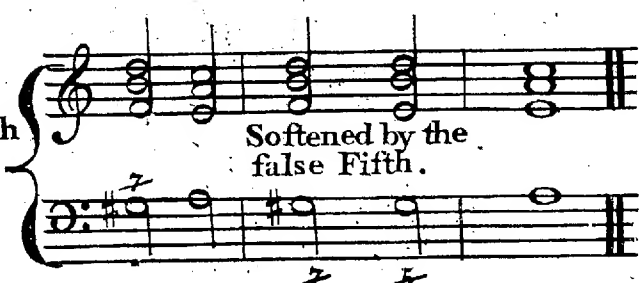
The Second Resolved



The Second
Resolved by
Syncopation

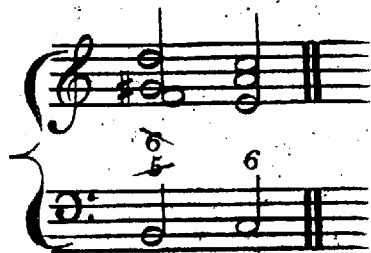


The dimin-
ished Seventh
Resolved

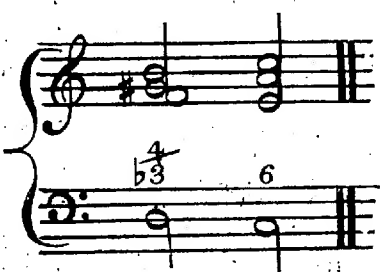


Softened by the
false Fifth.

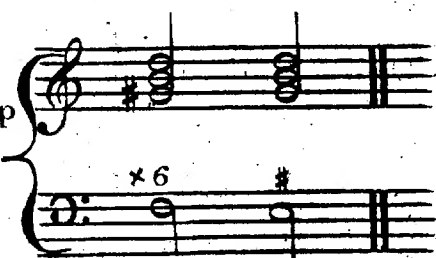
The Sharp
Sixth with the
false Fifth
Resolved



Trittonus with the
Minor Third Re-
solved.



Extreme Sharp
Second Re-
solved



The #, b and ♯ over a Note, denote it a Major or Minor Third.

The Gamut.

Continued
Bafs.

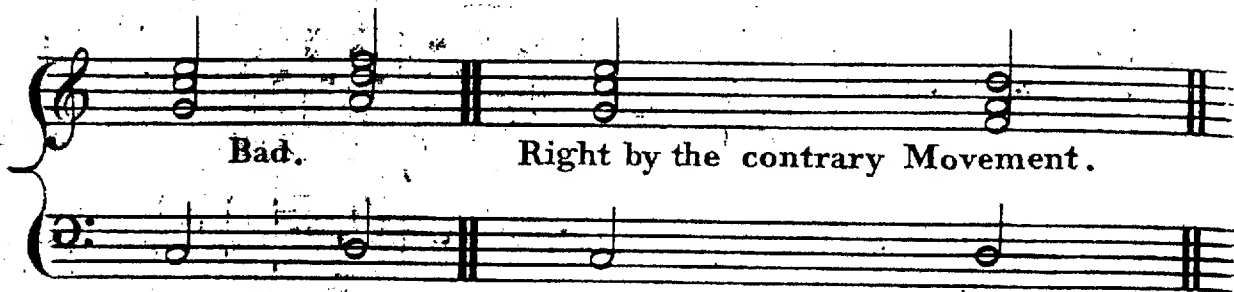
Fundamental
Bafs.



The First Note of the Gamut is called the Key Note. the Second is called the Second Note. the Third Note is the Mediant. the Fourth is called the Fourth Note. the Fifth Note is called the Governing Note, or Dominant. the Sixth is called the Sixth Note. the Seventh is the Leading Note. and the Eighth Note is the Octave to the Key Note

Two Octaves and two following Fifths are not permitted in the Accompaniment

Example



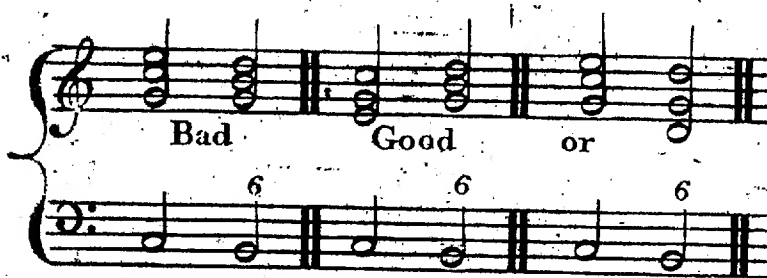
Two Fifths may however pass if the Second Fifth is a false one but only in Descending, not in Ascending.

Example



When there are two following Consonant Chords the Third must be doubled in -
stead of the Octave

Example



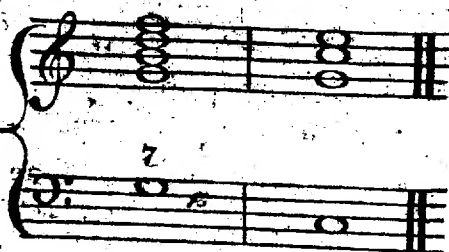
Otherwise there would be
Two Octaves following
Diatonically.

Of Cadences

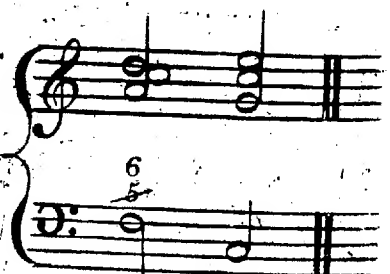
There are Five Viz: 1st the Perfect Cadence. 2nd the Irregular Cadence. 3rd the avoided Cadence. 4th Cadence of the Governing Note or Dominant, and 5th the Broken Cadence.

The Perfect Cadence is a Termination of the Melody preceeded by the Dominant.

Example



The imperfect or irregular Cadence is by Descending from the Fourth Note to the Key Note



The avoided Cadence is when several Sevenths follow in Succession.

Example

The Cadence of the Dominant is when the Bass ascends a Sixth, or descends a Third, or when it descends Diatonically to rest on the Dominant or Governing Note.

Example

A broken Cadence is when the Bass ascends from the Dominant on the Sixth Note.

Or when the Dominant descends a Third in that Case the Seventh must be suppressed

For if the Seventh is taken, there would be two Octaves, in direct Movement, one open, the other hid, Also when the Dominant, ascends a Minor Third.

Example

or, in omitting the Bass

Of Motion.

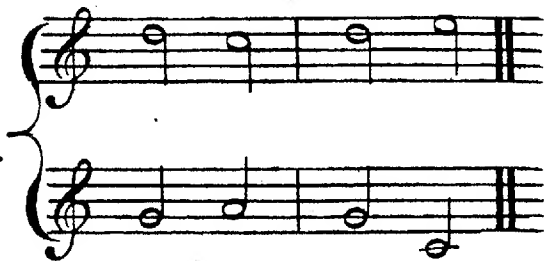
There are Three Motions in Music, Viz: Direct or Equal, Contrary and Obligated Motion.

1st Direct or Equal Motion is when the Parts Ascends or Descends equally.

Example



2^d Contrary Motion is when two Parts approach or separate.



3^d Obligated Motion is when one Part is sustained and the other moves.

Example



Of Modulation

Each Scale has Five others which are its Relatives.

1st The Minor a Third below which is its Relative.

2^d The Major a Fourth above.

3^d The last Relative has a Third Minor below.

4th The Major has a Fifth above.

5th The last Relative has the Third Minor below.

Examples



All Modulation contrary to this is bad, and to be avoided.

Finis.